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THE DECORATOR AND FURNISHER.

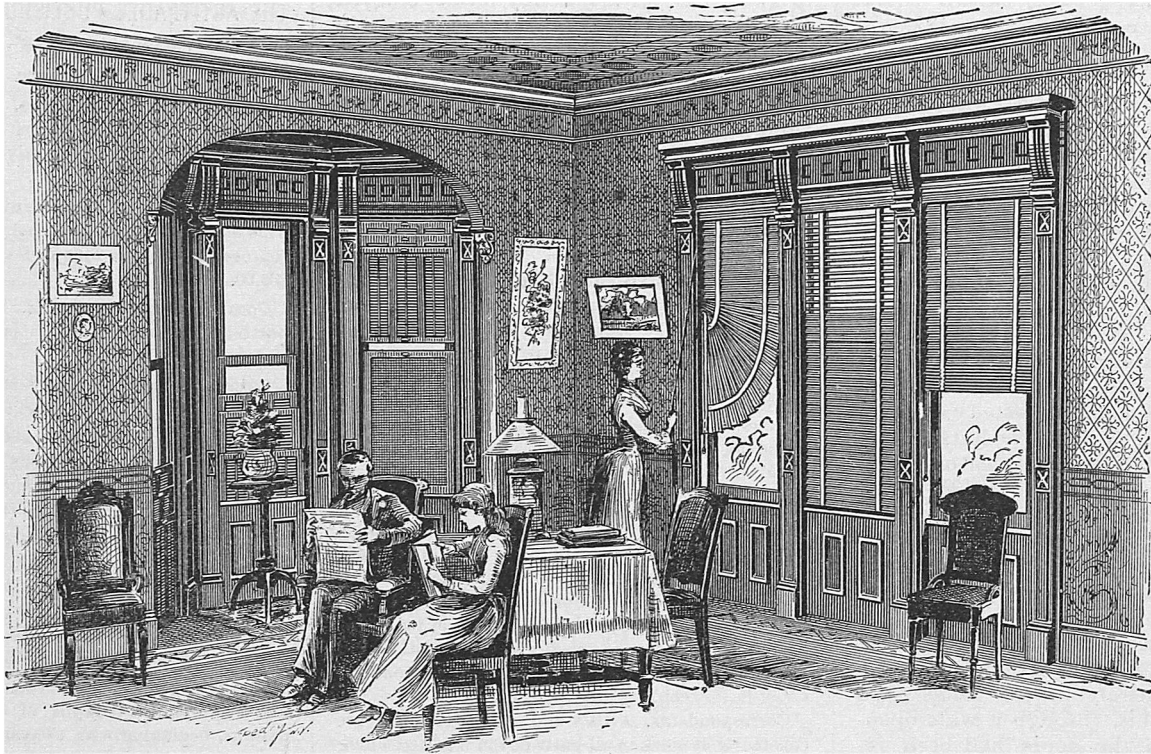
SLIDING AND VENETIAN BLINDS.

THE interior view here presented is taken from the catalogue of the Venetian Blind Co., of Burlington, Vt., and presents in a very attractive manner the advantages offered by the use of Sliding and Venetian Blinds. The Sliding Blinds are what is known as the Hill Patent. They are formed in compartments or sections either two or more, and made to run in grooves,

each section sliding past the other with secreted springs to hold them in position at any point of elevation. There is no sagging, banging or folding in and out; they are easily managed; out of the way of plants, flowers or other articles upon the window sill, and do not interfere with curtains or draperies. By pressing the blinds to the right they can be instantly removed from the sliding

grooves, without the use of a hammer or screw-driver. This makes them very convenient when it is necessary to clean the blinds or windows.

The Venetian Blinds are particularly adapted to school-rooms and office-buildings and where the light is essential. They are being adopted entirely in the schools of New York City and in many schools in the West.



Since starting the manufacture of these blinds some five years ago, we have been constantly increasing our plant and now have an entire outfit of improving machinery, especially adopted for the purpose of this manufacture, which taking into consideration our location in the midst of one of the largest lumber districts of the country, the largest capital and the specially trained mechanics in our employ enables us to excel in our special branch. We have published a large and finely illustrated cata-

logue, and believe it will be found an especially valuable reference book to the architect or builder. It may be obtained by addressing our office at Burlington, Vt., or our New York office, World Building; Brooklyn office, 16 Court street; Chicago office, 65 E. Washington street; or any of the following agencies: Roland T. Oakes & Co., Holyoke, Mass.; G. Sumner Woods, Natick, Mass.; Providence

Wall Paper House, Providence, R. I.; A. G. Angus, 31 Lake Avenue, Albany, N. Y.; Cunningham Young & Co., Troy, N. Y.; W. B. Styles, 347 Church Street, Poughkeepsie, N. Y.; S. L. Graves, & Co., Buffalo, N. Y.; L. O. & E. S. Davis, Middletown, Conn.

VENETIAN BLIND CO.

BURLINGTON, VT.

dogskin, or Danish sheepskin,) is cut into strips of suitable width, a margin is laid out with a chalk line, this is gone over with an iron, not too hot, and the strips of leather are then pasted on with turpentine paste while yet warm. It is not necessary to warm the under edge, it being sufficient to rub it down thoroughly. Even from rolling, or from years of use, the binding will not come off when applied in the above manner.

NEW BOOKS.

"A PRANKISH PAIR," which is the title of a fantastic story translated from the French of Ginisty, by R. B. Davenport. The Belford Company, of New York, are the publishers. The title of the story is more suggestive than the recital, for the book is nothing more or less than an eccentric narrative founded upon the caprice of a newly married pair, to lengthen out their honeymoon by creating a series of fictitious difficulties between them, in order to break the monotony of ordinary life. We confess we cannot understand the existence of such characters in real life, as the principal characters in the story, who are continually acting a part without any audience to look on and applaud. One of the schemes of Robert, the bridegroom, is to persuade the bride

that she is unwell, simply for the purpose of introducing a tantalizing difference between them. He dismisses the servants, pulls down the blinds and curtains, and sits by the bedside of his wife, who feigns sickness, and lamenting in a doleful voice to keep up her role, as that of a sick woman. In the meantime, the husband goes to the window to stifle a sob, or hide a tear, and say the story teller, "he really was surprised to find that his eyes were moist." Other situations are even more idiotic. The most important piece of lunacy is where they agree to take an action against each other for divorce in fun, for the purpose, as stated, of relieving the monotony of existence, and to fill themselves to the muzzle with imaginary torments. If such characters existed in real life, they would be consigned to a lunatic asylum. A mind that can be amused with bogus disputes, and still more bogus reconciliations, belongs to the region of dreams, and only exists in the grotesque and extravagant imagination of the author. The book is written with that coquettish grace, which French authors alone seem to possess. Notwithstanding the title, there is not a disgraceful word in the entire book. A description of the house occupied by the "Prankish Pair," is worthy of reproduction. The author writes as follows:

"This house in the Avenue de Messine was his own property; but he had hither-

to occupied only an elegant bachelor's apartment in the fourth story. An apartment with which he was familiar, in the second story, had been vacant, and he had immediately caused it to be fitted up. Then he had remembered certain coquettish furnishings, graceful knick-knacks which he had seen here and there, and he had caused them to be purchased and disposed according to his orders. He wanted every thing to be ready on the arrival of Marie-Ange, so that she should have neither trouble nor bustle, but be at once at her ease; and also that she might have a good opinion of his taste. Of course there remained a good many details which required her presence; necessitating pleasant errands to the stores, standing guard at the Hotel Drouot, and explorations among the dealers in curiosities and antiquities. But the whole was already satisfactory, not at all commonplace, and harmoniously cheerful.

"Entirely awakened now, Marie-Ange uttered a little cry of joy. The vestibule, hung with light-hued oriental stuff, over which were placed fantastic trophies of Persian arms, seemed charming to her. Emerging from green plants contained in boxes of gilded faience, strange Japanese monsters in bronze or porcelain, mounted guard with grinning lips. A window with large, colored panes, very soft in tone, lighted this coquettish ante-chamber,

which struck one almost as a museum. The ceiling was lost behind a vast veil of some light tissue, which was neither hung nor nailed fast, but which was held at the four corners by thick silken cords. In one angle, as if to complete paradoxically the blending of all the known styles of art, a Russian icon, deprived of its glass envelope, displayed the finely carved silver out of which were formed the garments of a Virgin, holding the infant Jesus on her lap.

"Marie-Ange's astonishment was a source of diversion to Robert. He opened a door and showed her into the dining-room with its high wood-work, and its walls hung with old Cordova leather in washed out tints. The panes were tinted in green. A lofty Renaissance cupboard and Provençal sideboard relieved with their sombre background the beautiful, massive silver-plate which Captain Le Goedic had brought out from the old family coffers, and which had been forwarded to Paris some days before. On the mantel, rested a large enamelled clock with its pedestal. The chairs were of polished black leather, with silver nails. A few brasses, soberly disposed upon credences, shed the tawny reflection of their angular surfaces.

"Are you an epicure?" asked Robert, laughing. "Does the room seem to you suitable for our first dinners alone?"

"Then he stepped back and lifting a tapestry hanging, showed her into the little parlor, entirely in the Louis XVI style. Beyond this, through a wide opening from which the doors had been removed and replaced by a Japanese curtain, composed of slender threads of bamboo loaded with beads,—a somewhat bold contrast, yet with a cosy aspect,—was seen a large chamber, half studio, half smoking-den, or office. But Robert, who was candid, did not dare employ this last word to designate it.

"A vast fireplace, the sculptured wood-work of which formed an oval frame for a picture representing a hunting scene, was the first object that met their gaze. It was furnished with tall iron fire-dogs, and on each side were placed two inviting Louis XIII arm-chairs, covered with Utrecht velvet.

"Three large windows, draped in the Italian manner, flooded with light,—it now being broad day—the demi-grand piano, inlaid with mother-of-pearl and covered with an ancient stole, two glasscases, of which one had been made out of a sedan chair, with panels delicately painted; an easel supporting a picture; a smaller picture; a revolving book-rack, containing a hundred volumes, tastefully bound; two little screens in rose colored satin, brocaded from top to bottom with glass prisms; a writing-table; some tempting silken cushions; flower stands; and a great divan against one of the walls—all those articles of virtu that delight the eyes of the Parisian of to-day shown here in charming confusion, a sort of skilful disorder avoiding the suggestion of too recent possession.

"A few steps brought them to the bride's chamber. A large bed majestically filled the middle space, with columns hung with tapestry or lace. Through a crepe shade, when the heavy curtains of old rose-colored velvet were parted, the light entered softly, and the entire room

was toned with this same gentle hue. On an extension table, supported upon small pillars, a cup of Oiron faience, with its rosy sheen, was filled with cut flowers, its elegant inlaid enamelling presenting upon its ivory-like surface, figures in relief, shells and garlands. A little desk in lacquered wood, a Spanish cabinet in two parts, with lozenge facets covered with a veneering of ivory, painted in arabesque; a folding mirror, a great rug of white fur, attested less a desire to adhere scrupulously to the style of an epoch than to unite great comfort with perfect taste."

LITERARY NOTICES.

"SUGGESTIONS TO THOSE WHO WOULD FURNISH" is the title of an admirable album of artistic interiors, all the furnishing represented being supplied by Paine's Furniture Company, of Boston. We reproduce elsewhere seven of the plates which will show the character both of the designs and furnishings, which are representative American interiors. The book is published by Paine's Furniture Company, of Boston, the price being \$1.

THE ILLUSTRATED AMERICAN in its new form retains all the characteristic features of the old size, with an increased number of pages and illustrations. THE ILLUSTRATED AMERICAN is acknowledged to be the handsomest weekly news magazine in the world. Advantage is taken by the management of every opportunity to secure the latest and most reliable information of topics of general and international interest in this country and Europe.

Correspondents, Artists and Photographers are constantly at work in all parts of the world gleaning items of interest for the readers.

THE ILLUSTRATED AMERICAN is clean, absolutely unsectarian, free from political discussion and heavy debates. It is eminently a news magazine for the family. Club men and sportsmen will find Athletics and Games, Yachting and Base Ball news. Ladies will find "Current Topics of Interest to Women." Army and Navy Officers will find Items and Photographs of Army and Navy News. Antiquarians will enjoy "Historic America." Everybody will enjoy the Serial Story by Edgar Fawcett, begun in No. 23.

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It is, in short, the only satisfactorily complete compilation of an indispensable current literature; with the constant growth of this literature in extent and importance, the value of THE LIVING AGE has steadily increased. It is an indispensable magazine in these busy times, as it easily enables the reader to keep abreast with the best literature of the day and with the intellectual progress of the age.

The subscription price (\$3 a year) is low for the amount of reading furnished, while the publishers make a still cheaper offer, viz.: to send THE LIVING AGE and any one of the American four-dollar monthlies or weeklies, a year, both postpaid, for \$10.50; thus furnishing to the subscriber at small cost the cream of both home and foreign literature. To any subscriber desiring to take more than one other periodical in connection with one copy of THE LIVING AGE, the publishers will forward clubbing rates on application. They also offer to send to all new subscribers for the year 1891, remitting before Jan. 1st, the weekly numbers of 1890 issued after the receipt of their subscriptions, gratis. Littell & Co., Boston are the publishers.

BOOKS

FOR

ARTISTS, AMATEURS, DESIGNERS,
AND DECORATORS.

The following Books will be sent, postage paid, on receipt of price. Address,

THE ART-TRADES PUBLISHING & PRINTING CO.,
150 Nassau Street, New York.

L'Ornement Polychrome. By M. A. Racinet. This standard work contains 120 colored plates, showing examples of decorative work in every style of art. Price \$60.00.

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Compositions Decoratifs. By Alph. Floquet. A portfolio containing 40 plates in the Renaissance style. Price \$15.00.

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A Grammar of Coloring, applied to decorative painting and the arts. By George Field. A handy exposition of the origin and properties of color. Price \$1.25.

Elementary Principles of Ornament. By James Ward. The contents of this book consist of a series of lectures delivered to the students of the Macclesfield School of art, England, by the author, who is Head Master of the school. It has been published for the use of students of art, more particularly those who have made a special study of design. Price, \$3.00. (See notice in September, 1890, issue.)

Lessons in Decorative Design. By Frank G. Jackson. Mr. Jackson is the second master in the Birmingham Municipal School of Art. This admirable work has been prepared to assist students in their early decorative attempts by showing them the constructive origin of ornamentation, and the profuse illustrations make clear the guiding principles and orderly methods that underlie true decoration of every kind. It is an admirable work. Price, \$3.00.